VOLUME ONE

# The Guitar Works of AGUSTÍN BARRIOS MANGORÉ

**The First Definitive Collection of Agustín Barrios Mangoré Edited by Richard D. Stover**

EL 3602

Para Monseñor Monseigneur
Vicario de la Guerra
J. J. Sulpice

# Acknowledgements

The music in this book was collected during two trips to Central America, in particular El Salvador and Costa Rica. Most of the music was obtained from those people who knew Agustín Barrios Mangoré, and space does not permit a thorough listing of all the names of those who helped me in my work. However, I feel a special debt of gratitude to Lois, Dwight, Rebecca, and David Stover; Dr. John Marcum of Merrill College, UCSC; Roger Emanuels; Raymundo Barrera and family; Dr. Antonio Carballo; José Cándido Morales; Rubén Urquilla; René and Cortés Andrino; Carlos Payet; Juan de Dios Trejos and family; Julia Martinez de Rodriquez; Dr. Edgar Cabezas and family; and the Guitar Foundation of America.

# Preface

This collection is the first comprehensive publication of the entire works of Agustín Barrios Mangoré, first guitarist/composer from the New World of truly universal importance. The significance of the works of Mangoré centers in their definition of a newer, more complex level of technique, influenced by but evolving independently from European models. The maturation of the guitarristic art as it is practiced in the countries of Iberoamérica has flowered in the genius of Barrios Mangoré.

This edition is not analytical nor comparative in its scope; it is designed for the performer, student and teacher. All accidentals are given as found in the original manuscripts. In very little of the music collected were there any fingerings given. Only after a thorough study of his works can one attempt to discern the most idiomatic solution consistent with Barrios' style and technique. For example, a salient feature of the way in which Mangoré used his left hand is its "stretched-out" aspect – in many pieces (such as *Estudio para Ambas Manos, Estudio del Ligado,* or *Choro da Saudade* to name a few) there are long, sustained reaches which can only be played in the way indicated to achieve the desired results.

In addition to written manuscripts, he also left a legacy of recordings, all made principally on the Argentine Odeon label, circa 1915-'30. When applicable, the recorded version of a piece has been taken as the preferred and final form, and many of the pieces are here presented for the first time in this corrected form corresponding exactly to what Mangoré played on his records.

Many pieces carried dates and dedications, and when justified all dedications have been translated from the original Spanish.

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# Biography Of Agustín Barrios Mangoré

Agustín Pío Barrios (b. May 5, 1885, d. August 7, 1944) was the greatest virtuoso guitarist/composer of the first half of the present century. Born in the small town of San Juan Bautista de las Misiones in Paraguay into a large family which esteemed both music and literature, he began to play the guitar at a very early age. He received his primary education in a Jesuit school where he utilized his guitar in the study of harmony. His first formal instructor, Gustavo Sosa Escalda, introduced young Agustín to the Sor and Aguado methods, as well as pieces by Tárrega, Viñas, Arcas, and Parga. By the age of 13 he was recognized as a prodigy and given a scholarship to the Colegio Nacional in Asunción where, in addition to music, he distinguished himself in mathematics, journalism and literature. He also studied calligraphy and was a talented graphic artist.

Barrios, a great lover of culture, was quoted as having said, "One cannot become a guitarist if he has not bathed in the fountain of culture." In addition to Spanish he also spoke *Guaraní*, the native tongue of Paraguay. He read French, English and German and was keenly interested in philosophy, poetry and theosophy. He exercised daily and enjoyed working out on the high bar. He was warm, kind-hearted and spontaneous. Musically he was a tremendous improviser, and many stories are told of his completely spontaneous improvisations (many times in concert). His astounding creative facility enabled him to compose over 300 works for the guitar!

In his music we find truly inspired creativity combined with a total technical dominion of the guitar's harmonic capabilities. His knowledge of harmonic science enabled him to compose in several styles: baroque, classic, romantic and descriptive. He composed preludes, studies, suites, waltzes, mazurkas, tarantellas and romanzas, as well as many onomatopoetic works describing physical objects or historical/cultural themes. His most famous piece, *Diana Guaraní*, reenacted the War of the Triple Alliance which took place in Paraguay in 1864, complete with cannons, horses, drums, marching, and explosions! He also played a good deal of popular music, many of his finest compositions based on the song and dance forms found throughout Iberoamerica (cueca, choro, estilo, maxixe, milonga, pericón, tango, zamba and zapateado).

In 1932 he began to bill himself as "Nitsuga Mangoré – the Paganninì of the Guitar from the Jungles of Paraguay." Nitsuga (Agustín spelled backwards) and Mangoré (a legendary Guaraní chieftain who resisted the Spanish conquest) were used by Barrios for several years, after which he dropped this pseudonym to become simply Agustín Barrios Mangoré.

In addition to Paraguay, Barrios lived in Argentina, Uruguay, Brazil, Venezuela, Costa Rica and El Salvador. In these countries, as well as Chile, Mexico, Guatemala, Honduras, Panamá, Colombia, Cuba, Haití, Dominican Republic and Trinidad, he concertized continually from 1910 till his death. From 1934-'36 he was in Europe, playing in Belgium, Germany, Spain and England.

Perhaps over a hundred of his works still survive, either in manuscript or on the many 78 rpm records he made (over 30 records on 4 different labels). In addition to his own works, he played hundreds of other pieces, including all the standard works in the guitar repertoire up to that time (transcriptions of Bach, Haydn, Mozart, Beethoven, Chopin, Albéniz, Granados, as well as works of Sor, Aguado, Giuliani, Costé, Tárrega, Tórroba and Turina).

One can appreciate in Barrios Mangoré a logical expansion of techniques defined by masters such as Sor and Tárrega, carried to an even higher level of expressiveness and technical expertise. The legacy of his genius is a priceless one for all lovers of the guitar.

Richard Stover

# Minueto en Do

## (Minuet in C)

AGUSTÍN BARRIOS MANGORÉ

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# El Sueño de la Muñequita

## (The Sleep of the Little Doll)

AGUSTÍN BARRIOS MANGORÉ

½C5 C7

C5 C7

½C6 C5

C2

C2

C2

XIV bass in octave harmonics XII XIV XII XV XIV XV

½C5

XII 7th XII XIV XII XII XV

XII XV XII XIV *rall.* XIV XII

*D. C. al Fine*

XIV XVI XII C5 *Fine*

# Estudio Inconcluso

## (Inconclusive Study)

AGUSTÍN BARRIOS MANGORÉ

Allegro

½C6

C5

½C6

C5

½C6

C5

Fine

# Estudio del Ligado
## (Slur Study)

San Salvador, El Salvador
July 27, 1941

AGUSTÍN BARRIOS MANGORÉ

Vivace

*simile*

½C1

C7

C6

*For Walter Bolandi*

# Preludio
## (Prelude)

AGUSTÍN BARRIOS MANGORÉ

Allegro

C8

C4

C2

C2

harm. 12th

*Fine*

# Estudio en Arpegio

## (Arpeggio Study)

AGUSTÍN BARRIOS MANGORÉ

San Salvador, El Salvador
July 10, 1941

Allegro

C8 C5 C3

simile

C5

C8 C5

C3

C1 C3 C8

C5

C2

C3

C8 C5 C3

C5 C8

C5 C3

C1 C3 *Fine*

# Preludio
## (Prelude)

Guatemala
November 29, 1939

AGUSTÍN BARRIOS MANGORÉ

Allegro

sim.

C7

C2

C3

C2

*Fine*

# Mabelita

## (Little Mabel)

AGUSTÍN BARRIOS MANGORÉ

C2

C2

C2

C5

C2

C7

C7

*Fine*

# Oración por Todos

## (Prayer for Everyone)

AGUSTÍN BARRIOS MANGORÉ

C5

½C5

C3

C8

C7

C2

C2

C9

*To Coda* ⊕

C5

C1

½C3

C7 C8

C10

C5 C7

C8

C5 C7

C2

D. C. al Coda

⊕Coda

C4

C5

Fine

"A la China Borda Sosa, con todo cariño"

# Estilo

## (Argentine Song)

AGUSTÍN BARRIOS MANGORÉ

Moderato

C3 C8 C8 C6 C5 C3 C3 Fine

C5 C3 C5 C8 C5

C1 C5

C3

C3 C1 C3

C1 C3 D. C. al Fine

# Madrecita
## (Little Mother)

Tempo di minuetto

AGUSTÍN BARRIOS MANGORÉ

C4 C8 C2 ½C9 VII C2 *Fine* C7 C7 C5 C3 C7 C9 C3 *D. C. al Fine* *ralent.*

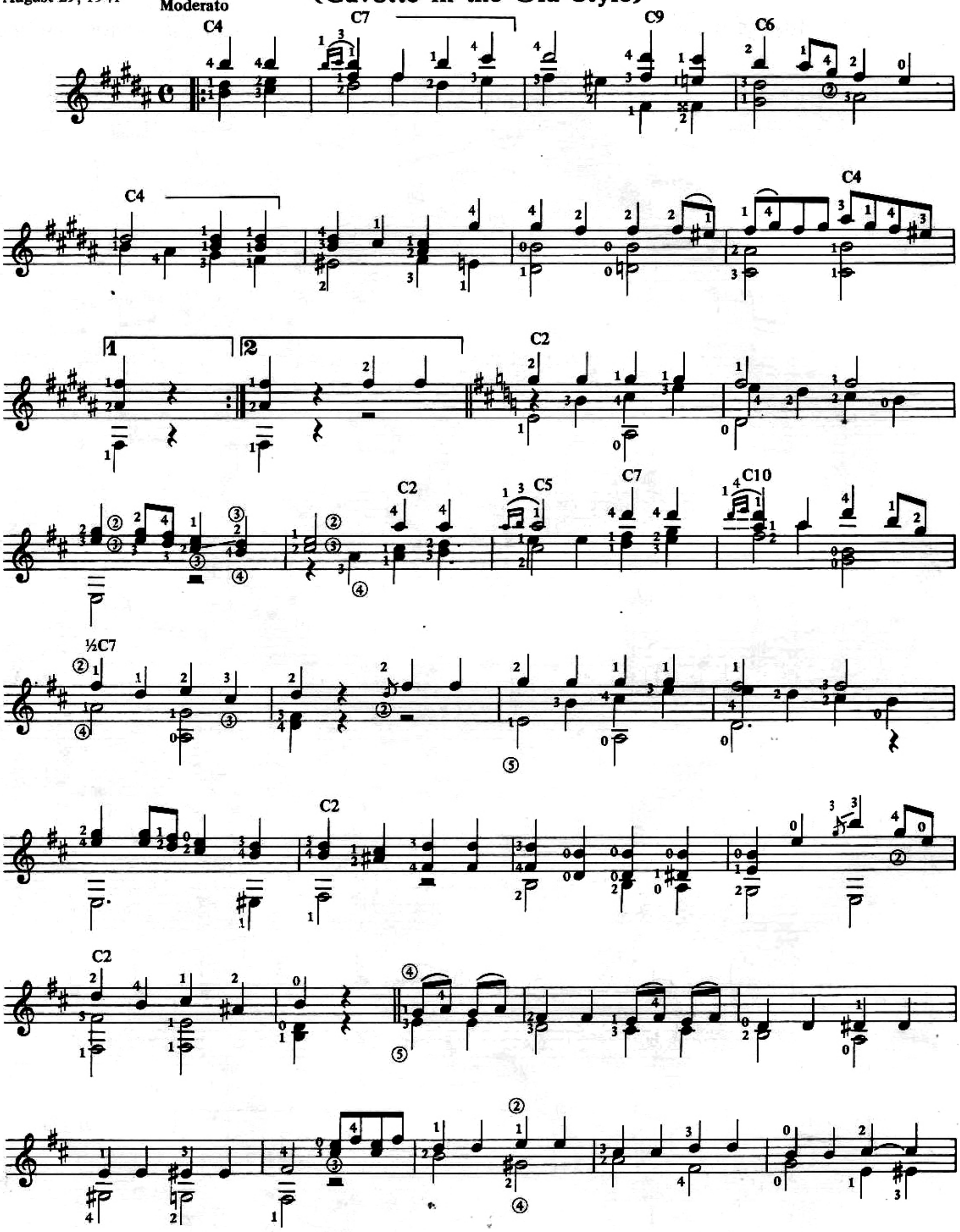
# Gavota al Estilo Antiguo

## (Gavotte in the Old Style)

AGUSTÍN BARRIOS MANGORÉ

San Salvador, El Salvador
August 29, 1941

Moderato



C2 ② ③ C7

½C2 C2 ② C7 C4 C2

½C2 C5 C7 C10 C7

C2 C2

C4 C7 C9 C6

C4 C4 C2 *Fine*

# Primavera-vals
## (Springtime Waltz)

AGUSTÍN BARRIOS MANGORÉ

C2 C4

C2 C2 C3

C3 ½C2 C2 C4 1

2 1

2 C2

C9 C10 C6 C3

1 C12 C10

C8 C2 2 C11 C10 C9

C5 C3

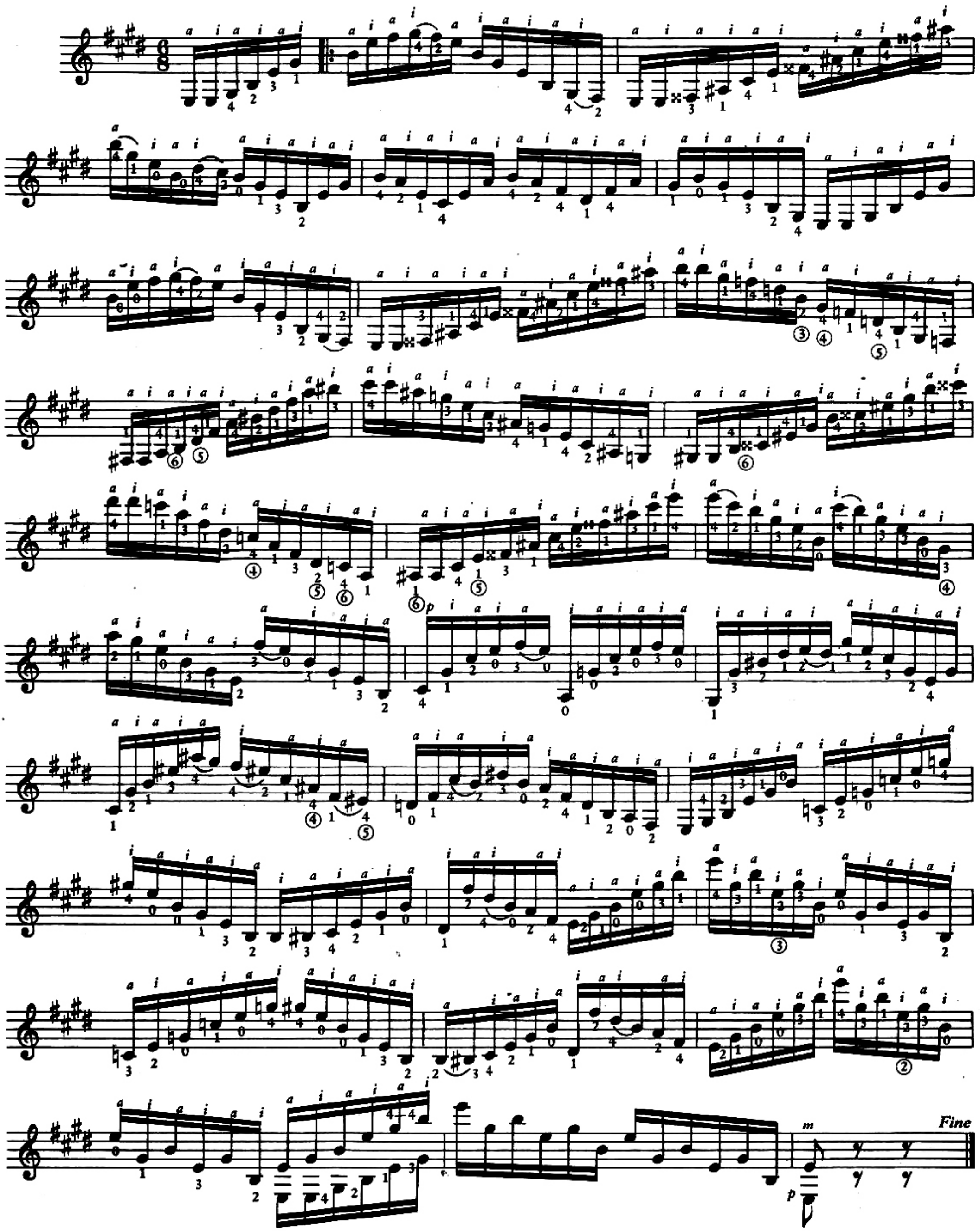
C5

D. C. al Fine

# Estudio para Ambas Manos

## (Study for Both Hands)

AGUSTÍN BARRIOS MANGORÉ



"A Manera de los Antiguos Vihuelistas"

# Medallón Antiguo

## (The Old Medallion)

AGUSTÍN BARRIOS MANGORÉ

# Humoresque

AGUSTÍN BARRIOS MANGORÉ

Andante mosso (con espressione)

C6

C9

C7

C7

con ternura

Fine

Brilliante

C2

C4

C2

C7

C4

C2

C4

C2

C7

D. C. al Fine

ad libitum

# Luz Mala

## (Bad Light)

AGUSTÍN BARRIOS MANGORÉ

Allegretto

C1 C1 C3

⑥ = D

C1 C1

C3

Andante espressivo

C3 C1

C3 C1

C1 C3

Andante

C3

C1 C10 C3

Fine

# Danza Guaraní

## (Guaraní Dance)

AGUSTÍN BARRIOS MANGORÉ

Allegro

⑥ = D

½C2

1

2

C7

⑤

C7

harm

To Coda ⊕

1

2

D. C. al Coda

⊕ Coda

Fine

# La Samaritana

## (The Samaritan Girl)

AGUSTÍN BARRIOS MANGORÉ

Lento

⑥ = D

½C2

C7

C9

C7

C6

½C6

C8

C6

C5

C8 C6 ½C5 *Fine*

**Quasi allegretto**

C1 C3 C7 ½C2

C3 ½C2

½C5 C7 C3 ½C5 C8

C8 C5

*pizz.* *ad lib.*

*pizz.* *pizz.* *pizz.* *pizz.* *D. C. al Fine*

# Villancico de Navidad

## (Christmas Carol)

AGUSTÍN BARRIOS MANGORÉ

⑥ = D

½C2

C2

C7

C7

½C6

C7

C5

C2

Fine

MANGORÉ BARRIOS
EL ALMA ABORIGEN QUE
CANTA EN LA GUITARRA.-